

PHOTOPLAYS ON THE PROGRAM NEXT WEEK

Varied Assortment of Film Dramas Prepared for Local Theaters.

Crandall's.

A return showing of "The Scarlet Oath," a drama in which the principal character is portrayed by Gall Kane, is announced as Sunday's attraction at Crandall's.

Monday and Tuesday, Lew Fields and Doris Kenyon will be pictured in the leading roles of "The Man Who Stood Still."

"Love and Hate," a Fox drama, is scheduled for Wednesday and Thursday, and affords Mme. Bertha Kalich special opportunity. The remaining days of the week the attraction will be the Bluebird feature, "Savoying the Family Name," produced under the direction of Lois Weber and Phillips Smalley.

Leader.

Edna Goodrich, the stage star who has turned her attention to the photoplay, will be seen at the Leader Theater today and tomorrow in Oliver Morosoff's production of "The House of Lies." Miss Goodrich is the step-daughter of Edna Coleman, the step-daughter of a society woman who candidly explains that she intends to exploit her daughter's beauty in the market.

The marriage market is depicted with its shallow veneer of modern dress and modern manners, but with a strong similarity of spirit to the old "slave market," only perhaps a little competition.

There is a way that sets right the tangle, and the heroine finds that only in a great sacrifice is the clear path that leads to happiness.

Savoy.

Henry D. Walthall is pictured in the leading role of David W. Griffith's photoplay version of Ibsen's "Pillars of Society," which is announced as Sunday's attraction at Crandall's. As a supplementary attraction, Empire Amusement, featuring Mack Swain, will be shown.

Other attractions for the week are: Monday, Edna Goodrich in "The House of Lies"; Tuesday, Mabel Taliaferro in "The Dawn of Love"; Wednesday, Mae Murray in "The Big Sister"; Thursday, Alice Brady in "The Gilded Cage"; Friday, Bessie Barriscale in "Home"; and Fay Tincher in "The French Milliner." Saturday, Valentine Grant in "The Daughter of MacGregor."

Apollo.

Marguerite Clark, as "Little Lady Elleen," an Irish maiden, with an implicit belief in the existence of fairies, and the like, is Sunday's attraction at Crandall's Apollo.

"A Mother's Confession" will be shown Monday, with Chrystine Mayo and Carrie Reynolds, the former member of the Aborn Opera Company, in the leading roles. Tuesday's attraction is "The Revolt," Frances Nelson portraying the principal character, and "Each Pearl a Tear," featuring Fannie Ward, is to be shown Wednesday. Thursday, Mabel Taliaferro will be seen in "The Dawn of Love."

Dustin Farnum, in "The Parson of Panamint," will be presented Friday. "The Eternal City," with Pauline Frederick, will be shown Saturday. "The Revolt," concludes the week's program.

Avenue Grand.

How a woman revolts against evil influences and works out her own salvation is told in the World film photoplay, "The Revolt," announced for showing at Crandall's Avenue Grand Sunday. Frances Nelson and Arthur Hodge head the cast. "The Deserter" will be shown Monday, with Charles Ray in the leading role, and Fay Tincher will be seen in "Laundry Lie."

Tuesday's attraction is to be "The Crown," with Victor Moore in the title role. "The Dawn of Love," featuring Mabel Taliaferro, is announced for Wednesday. "The Ragged Princess" is to be Thursday's attraction, June Caprice being featured.

Friday, Douglas Fairbanks will be seen in "Fighting With Fate," and Louise Fazenda in "The Surf Girl." Saturday, Pauline Frederick will be presented in "The World's Great Square."

TODAY'S BEST FILMS.

Crandall's, Ninth and E streets—J. Warren Kerrigan, in "The Social Buccaneer" (Universal).

Savoy, Fourteenth street and Columbia road—William Desmond, in "Lieutenant Dennis, U. S. A." (Triangle).

Apollo, 624 H street northeast—Blanche Sweet, in "Public Opinion" (Lasky).

Avenue Grand, 645 Pennsylvania avenue southeast—DeWolf Hopper, in "Casey at the Bat" (Triangle).

Osborne Auditorium, Thirteenth street and New York avenue—W. S. Hart, in "The Arvan" (Triangle).

Circle, 2105 Pennsylvania avenue—Mary Miles Minter, in "Dulcine's Adventure."

Homes, Twelfth and C streets northeast—Bertha Kalich, in "Slander" (Fox Film Co.).

Penn Gardens, Twenty-first street and Pennsylvania avenue—Marguerite Clark, in "Little Lady Elleen" (Pamphlet Players).

Casino, Seventh and F streets—Barney Bernard, in "The Prince in a Pawnshop" (Vita-graph).

Washington, Eighteenth and California streets—Ella Hall and Thomas Jefferson, in "Little Eva Edgerton" (Universal).

Leader, Ninth, between E and F streets—Edna Goodrich, in "The House of Lies" (Morosco).

Loew's Columbia, Twelfth and F streets—Thomas Meighan, Edythe Chapman, and Anita King, in "The Heir to the Hoohar" adapted from the play by Paul Armstrong (Lasky).

Garden, 423 Ninth street—Francis Bushman and Beverly Bayne, in "Romeo and Juliet," adapted from the play by William Shakespeare, produced by John W. Noble.

Strand, Ninth and D streets—Enid Markey and Howard Hickman, in "Civilization," produced by Thomas H. Ince.

Sydney Mudd to Be Commended on Speech

Resolutions commending the patriotic utterances of Congressman Sydney Mudd, of the Fifth Maryland District, at a recent political meeting in Hyattsville, are to be presented to the Congressmen by the Society of the Eighth Army Corps.

Decision to show recognition of Mudd's patriotic speech was made at the meeting of the Eighth army veterans last night at Thirty-second and O streets northwest. Condolences will be sent to the families of the married who died in Santo Domingo recently in behalf of the society by William A. Hickey.

Washington Square Players Act for Fun, And \$20 Per Week!

This is the story of a group of New York artists—one of them is a lawyer from the West, another is a carpenter from New England, a third is an actress from Indiana, still another an advertising man from somewhere else—who have gathered in a room on the shelves in the back part of a book shop in McDougal street, cleared out the shelves so that art couldn't possibly get back again—and proceeded to act it there and then!

And the noise they made in the acting is so great that all that part of the country that loves real one-act plays and real acting—real amusement—that the artists have been drawn from their book shop, through a little and then a little larger theater, until now they are intending to take that old shelled art all over the country, and set it up in the artistic market places where those people who really like it can see it.

An Amateur Press Agent.

In case there might be some person who thinks that this is an indirect way of writing a press agent yarn for the Washington Square Players, to induce large audiences to attend their performances at the Belasco Theater next week, thus bringing more money into the box office, and greater profits to a commercially minded manager, it might be just as well to state that the press agent of the Washington Square Players is a very rare amateur at the business of press agenting, and that he does not know a thing in the world about this story.

That is in the first place. In the second place the Washington Square Players very wisely provided for all contingencies when they originally organized themselves in the back room of the bookshop to which reference has been made. When they had finished their first performance, they had a plan, there was one man too many.

And so he became the audience!

And ever after that the Washington Square Players, recognizing the necessity of having an audience, have always left one member of the company to take that part.

Once upon a time—this is the beginning of the real story, and it isn't going to be a whole lot longer—once upon a time a group of people whose daily callings lead in the direction of writing or painting, or law, or engineering, or acting, and whose principal business in life was being as human as they knew how, foregathered in the back room of the book shop kept by Honi Bros., in McDougal street, just off Washington square, New York.

Men and Women in Group.

There were men and women in the group, and they all lived in Washington square or McDougal street, or thereabouts.

They all of them wanted to see real plays well acted. Principally they wanted to see plays acted for the sake of the plays, which is about the highest form of acting, when you get right down to it.

One of the group—the lawyer, whose name was Edward Goodman—had some ideas about putting on plays. Philip Moeller, a writer, had some ideas about writing them. Helen Westley, who had been an actress and had turned illustrator, and Ralph Roeder, who was once an actor but translated to earn board money, had some ideas about acting them. And Robert Emmet Jones, an artist, who had some ideas about painting scenery—these were in the group. Moeller, being a writer and not a talking man, didn't take much part in the discussion, but he showed himself something of a man of action by bursting in on someone's words.

"If you birds really want to see this sort of stuff acted, why don't you act it yourself? You know so much about it, and why don't you get busy and act it right now?"

And Mr. Moeller, being a man of action, even if he isn't an actor, sitting there to the words, as the late Mr. Dickens was so fond of saying, commenced to tear out the rear row of shelves in the Messrs. Boni's perfectly good bookshop to make room for the actors to start acting. And the actors, not to be outdone by the energetic Mr. Moeller, were up and at it in just a pair of minutes.

All One-Act Plays.

The first play was Lord Dunsany's "Glittering Gilt"—a one-act affair. All of the Washington Square players are one-act affairs, by the way; the only thing the members of the company admire the regular stage for is the nerve of the actors in continuing to act three more acts after they have produced one that is really amusing—and the Players must amuse!

It might be mentioned, in passing, that Mr. Moeller—showing that he had the courage of the convictions of all the rest of them—was the only one of that original group who didn't act—and he was thereby elected to be the audience! Also it might be mentioned that Mr. Moeller is the author of the most successful, and consequently the most amusing, play the company has yet produced—"Helen's Husband." He is generally accused of having that play in mind when he started the thing moving.

It might be gathered from this that

DON'T WAIT

Take Advantage of a Washington Citizen's Experience.

When the back begins to ache, Don't wait until backache becomes chronic;

Till kidney troubles develop; Till urinary troubles destroy night's rest.

Profit by a Washington citizen's experience.

Mrs. Geo. E. Truman, 506 Tenth St. S. E., Washington, says: "I was in an awful bad way with kidney trouble. The kidney secretions were irregular in passage and contained sediment. Doan's Kidney Pills cured me of the attack, and I don't hesitate to recommend them to anyone with kidney trouble."

Mrs. Truman gave the above statement on December 5, 1912, and on November 29, 1915, she added: "My former statement endorsing Doan's Kidney Pills still holds good. I always receive prompt relief from their use."

Price 50c, at all dealers. Don't simply ask for a kidney remedy—get Doan's Kidney Pills—the same that Mrs. Truman has twice publicly recommended. Foster-Milburn Co., Props., Buffalo, N. Y.—Adv.

The Washington Square Players did not begin their lives as entertainers with any idea of spreading themselves generally over the theatrical map. And it might also be gathered from this that the rules and regulations of the city of New York made and provided for theaters. Hence, they had to give up the idea and move three miles north to East Fifty-seventh street, just off Third avenue, where the Bandbox Theater had been located, and had languished as a negotiable theatrical asset for its owner.

Tried To Get Stable.

They tried to get a stable and make it over into a theater, but the authorities intervened because there wasn't a five-acre plot attached to the stable. It didn't have but one exit, which was the whole of its front, part of its side, and a space where part of the roof had been, and it didn't have a lot of things the rules and regulations of the city of New York made and provided for theaters. Hence, they had to give up the idea and move three miles north to East Fifty-seventh street, just off Third avenue, where the Bandbox Theater had been located, and had languished as a negotiable theatrical asset for its owner.

They gave their first performances in the Bandbox Theater in February, 1915. They announced they would give two performances per week, and their regular jobs to attend to other times. And it was in the Bandbox Theater they acquired the carpenter.

He was a regular union stage carpenter who drew pay at the union scale—\$2 per week, plus a small amount. That was some \$7.50 more than the leading man of one of the first plays got, because he had to buy a new pair of pants for the first performance that got him private purse back \$2.50.

The first bill at the Bandbox Theater included "Helen's Husband" by Edward Goodman—it was an oversight not to have stated before this that Goodman is a lawyer, or a staff director, or a playwright at moment's notice. "Licensed," by Basil Lawrence, and "Interior," by Maurice Maeterlinck. Then there was also a pantomime called "Another Interior."

Bill Simply to Amuse.

The bill was built, like all the Washington Square Players' bills have been since, purely to amuse and entertain. "Licensed" is the story of an erring girl and a pastor who took her in. "Interior" is a story of a delicious bit of satire. "Another Interior" is a little tragedy, and "Another Interior" is one of the most ludicrously amusing things of the season.

There were real critics at this first performance. There happened, by accident, to be nothing doing in the regular theaters on that particular opening night, and all the No. 1 New York critics came to see. They sat perfectly still during the first play as they saw a group of very earnest, if inexperienced, actors and actresses actually produce the real spirit of an honest-to-goodness play over the footlights. And then these critics forgot and applauded!

The Players didn't care about the critics very much, except that some people who are earnestly doing something, like to be earnestly congratulated about it. So the critics were kind enough to do in their papers the next day. The Washington Square Players went right along through the season, changing the program, except that the seats in the house and collecting no salaries and paying no stars on dressing room doors.

They produced three bills during the first season. They did a fairly good business—receiving subscribers enough to pay expenses and encourage them to leave the Bandbox for last season.

Last season they produced twenty plays in four bills, with a play at the end of the season for subscribers only which ran for one full evening. They improved in acting, and they attracted to their work a large number of artists—people who were on the stage regularly or who would like to be or had a leaning therefor.

Dancer Came In.

Lydia Lopokova, the Russian dancer, was one of the former. She voluntarily relinquished her high priced engagements to take part in the Washington Square Players' productions. And for this she received \$20 per week.

Oh, yes—the second season it was found necessary to raise the price of seats and to pay the actors and actresses. They all got \$20 per week because it was found they could live on that, and whatever else they could pick up at their regular trades, as it was found necessary to give performances every night, the same as regular theaters do, to get money enough to pay running expenses.

That is, all except the three Henry King, the stage carpenter. The union still made him take his \$35 or thereabouts which he did with considerable regret because Henry had become an actor as well as a stage carpenter. He acted a character part in "The Cloud," and he did it so well that the critics inquired where on Broadway, "that exquisite character actor had come from!"

They didn't know, of course, that

"See How That Corn Comes Clear Off!"

"GETS-IT" Loosens Your Corns—Right Off. It's the Modern Corn Wonder—Never Fails.

It's hard to believe anything could act like that in getting a corn off. Why, I just lifted that corn right off with my finger nail. "GETS-IT" is certainly wonderful! Yes, "GETS-IT" is the



"It's Just Wonderful the Way 'GETS-IT' Makes All Corns Go Quick."

most wonderful corn cure ever known because you don't have to fool and putter around with your corns, harness them up with bandages or try to dig them out.

"GETS-IT" is a liquid. You put on a few drops in a few seconds. It dries. It's painless. Put your stocking on right over it. Put on your regular shoes. You won't limp or have a corn "burst" in your face. The corn, callous or wart will loosen from your toe—off it comes. Glory hallelujah! "GETS-IT" is the biggest selling corn remedy in the world. When you try it, you know why.

"GETS-IT" is sold and recommended by druggists everywhere. 25c a bottle, or sent on receipt of price by E. Lawrence & Co., Chicago, Ill.

Sold in Washington and recommended as "the world's best corn remedy" by O'Donnell's Drug Stores, People's Drug Stores, P. G. Affleck—Adv.

Henry was proving that a stage carpenter can have the soul of an artist just like a lawyer or an advertising man, or an actress who turned illustrator or an actor who turned translator.

Edward Goodman continued to direct. Elmer Cox, who is by way of being a writer, was called to assist Goodman as a reader of plays because one of the things the Washington Square Players quickly became long on was plays. Everybody who ever wrote a one-act play sent it to the company.

Weeds Out Plays.

Miss Cox reads them, weeds out the impossibles, and passes on the possibilities to a committee. The committee makes its recommendations, and then Goodman and Miss Cox go over them again.

There also came to the players, after their organization, Dudley Tucker, who inherited the American Book Company and a whole bunch of business sagacity, and who undertook the business management of the company.

This season the Players leased the Comedy Theater—a small Broadway house. They have been doing the same sort of thing they did in the Boni Brothers book shop that first night. Only, of course, they now have a whole lot more people, and are real actors and actresses in the highest sense of that much abused word.

And it was because of the number of people who came to see them play and who so frankly enjoyed everything they saw, that the Washington Square Players decided to try another experiment—which is what brings this story right down to date and points it directly at the Belasco Theater's efforts of next week.

As there were so many people in New York who liked to see good plays well produced for the purpose of amusing and for no other purpose—plays that were produced in an original way with proper settings, etc.—it was thought there might be just as large a proportion of people in other cities of the country.

And so the Washington Square Players are coming here next week to find out what Washington thinks about it. They are going to Philadelphia, to Buffalo, to Cleveland, to Detroit, to Toledo, to Ann Arbor, to Chicago, and, perhaps, even to Boston for the same purpose! Their idea is just this:

Will Become Institution.

If these cities really like the way the Washington Square Players do things and really want to support that sort of an undertaking—and all the support they want is a guarantee of expenses of the undertaking, with enough for the actors to live on under the recently heightened cost of office in a child's—they will make the Washington Square Players a national institution by dividing the company in half. One-half will be in New York producing a season of twenty new one-act plays on thereabouts, and the other half will be on the road playing the best of the twenty, or thereabouts, one-act plays which it produced in New York the season before. These halves will take turns on the road and New York season and season about.

The company is a professional company, because a number of professional people have been attracted to it for the unique experience they get, not to mention the \$20 per week. And the company welcomes these people and lets them play butlers or footmen or leading parts—just as it thinks they are suited to play them. It is purely a matter of fitness and ability that sets a person a part in a Washington Square production.

The names of the people who have been mentioned are only some of those who form the company now or who helped to organize it or have played with it since its organization.

Ruby Craven, who was one of Granville Barker's players in his New York productions and later was in the original New York showing of "Common Clay," is a member of the company. Rosalie Mathieu, who is a painter by trade, is another. George Sonne, who solicited advertising, is a player.

Likewise there is a Washington contribution to the artistic ensemble—Irving H. Freedman—who was graduated from the Central High School into being a magazine writer, and then became an actor with this company. Other members of the company are Marjorie Egan, Dana Desborough, Edward D'Oyley.

With their artists, real artists, to paint the scenery, they will produce it better than anyone in this country has ever produced a one-act play.

With their other artists—real directors—they will prepare it spiritually for their audiences better than any other stage directors can prepare it. And with their actors—real actors and actresses—they will act it better than it could possibly be acted by people who act for pay.

Because they paint, and they direct, and they act purely for the sake of the painting, directing, and acting arts—purely and simply, and artistically for the purpose of amusing themselves and their audiences by producing entertaining things on the stage!

Maxwell Parry, Samuel Jaffe, Albert Tilburne, Noel Haddon—she's a society girl, who is about as near being a star as the Washington Square requirements of action will permit—Edward J. Balentine, Margaret Mower—and Henry King.

The Washington Square Players will produce any one-act play that fulfills the purpose of entertaining an audience.

1st 2nd 3rd

Travers

Third Anniversary Sale!

Commencing tomorrow, Saturday, October 28th, and during November, the ladies of this city are invited to participate in the celebration of the THIRD ANNIVERSARY of the establishment of

The Travers Exclusive Women's Shops

—Now just three years old—

As a fitting expression of gratitude for past patronage

Travers-Shoes, 314 7th St. N.W., at D St.

—Offers during the next month—

Exceptional values in "TRAVERSTILES" at greatly reduced prices.

—Note the reductions below—

| All \$12.00 Lines | Special at \$11.45 | Including New Styles Arriving |
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Big Suit and Overcoat Sale

On the Economy Floor 4th Floor

We are going to duplicate our offering of last Saturday to the men—giving you a little better selection and value, if possible—because with the Suits we are including also Overcoats.

The Suits are in the popular Pinch-back model—which is the style this season. Fancy Brown and Gray effects—durable lined—all sizes.

You'll find these values far in excess of the price.

With their artists, real artists, to paint the scenery, they will produce it better than anyone in this country has ever produced a one-act play.

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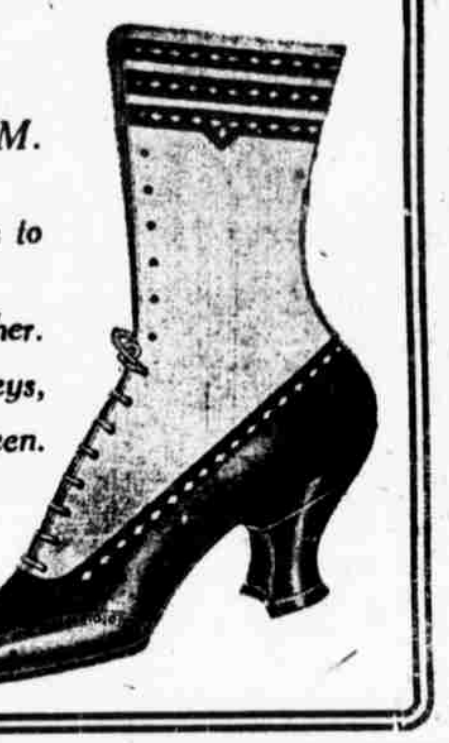
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